



The Girl I Left Behind Me

From the *Irish Suite*

TRADITIONAL

Arranged by LEROY ANDERSON

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 E♭ Clarinet
- 3 1st B♭ Clarinet
- 3 2nd B♭ Clarinet
- 3 3rd B♭ Clarinet
- 1 E♭ Alto Clarinet
- 2 B♭ Bass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 1 B♭ Tenor Saxophone
- 1 E♭ Baritone Saxophone
- 2 1st Cornet
- 2 2nd Cornet
- 2 3rd Cornet

- 1 1st B♭ Trumpet
- 1 2nd B♭ Trumpet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 1 Mallet Percussion
(Xylophone)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 1 Percussion 2
(Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

The Irish Suite, by the dean of American light music, Leroy Anderson (1908–1975), is one of the most enduring and endearing works in the repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette brimming with color and fresh invention:

- I. The Irish Washerwoman
- II. The Minstrel Boy
- III. The Rakes of Mallow
- IV. The Wearing of the Green
- V. The Last Rose of Summer
- VI. The Girl I Left Behind Me

The original suite, commissioned in 1947 by the Eire Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band. In 1949, two additional movements were added: “The Wearing of the Green” (IV), a rollicking dialog between woodwind and brass sections, and “The Last Rose of Summer” (V), a tender ballad featuring solo violin. These however were never arranged for band. In an effort to complete the cycle, Alfred Music Publishing is planning to release the remaining two movements, beginning with “The Wearing of the Green,” in scorings that utilize the instrumentation of the original four movements, and that faithfully preserve the composer’s original intent.

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FULL SCORE
Approx. Duration - 3:30

The Girl I Left Behind Me

To Arthur Fiedler

Traditional

From the "Irish Suite"

Arranged by Leroy Anderson

Allegro alla marcia ♩ = 138

Piccolo

Flutes 1/2

Oboes 1/2

Bassoons 1/2

E♭ Clarinet 1

B♭ Clarinets 1/3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophones 1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets 1/3

B♭ Trumpets 1/2

F Horns 1/3/4

Trombones 1/2/3

Euphonium

Tuba

String Bass

Mallet Percussion (Xylophone)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals)

Allegro alla marcia ♩ = 138

Tune: G, C, F

S.D. f

B.D. f

arco

1 2 3 4 5 6 7 8

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19 20 21 22 23 24 25 26 27 28

29

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

29

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. (B. Cl.)

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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40 41 42 43 44 45 46 47

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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48 49 50 51 52 53 54 55 56

57 Risoluto

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

57 Risoluto

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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57 58 59 60 61 62 63 64 65 66

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

1

Clars. 2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2

3

Tpts. 1/2

3

Hns. 1/2

3/4

Tbns. 1/2

3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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67 68 69 70 71 72 73 74 75 76

77

Picc. *legato* *sfz*

Fls. 1 2 *legato* *sfz* *risoluto*

Obs. 1 2 *f legato*

Bsns. 1 2 *legato*

E♭ Cl. *legato* *sfz* *risoluto*

Cl. 1 *legato* *risoluto*

2 3 *legato* *a2* *risoluto*

A. Cl. *legato* *risoluto*

B. Cl. *legato*

A. Sax. 1 2 *legato* *risoluto*

T. Sax. *legato* *risoluto*

Bar. Sax. *legato* *risoluto*

77

Cors. 1 (Hns.) *mf*

2 3 (Hns.) *mf*

Tpts. 1 2 *mf*

Hns. 1 2 *mf*

3 4 *mf* (Hns.) *mf*

Tbns. 1 2 *mf*

3 *mf*

Euph. *legato* *Play* *mf risoluto*

Tuba *mf risoluto*

Str. Bass *legato* *mf risoluto*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2

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77 78 79 80 81 82 83 84 85 86 87

Picc.

Fls. 1 2 *sfzp* *cresc.* *f*

Obs. 1 2 *sfzp* *a2* *p* *cresc.* *f*

Bsns. 1 2 *p* *cresc.*

E♭ Cl. *sfzp* *cresc.* *f*

Clars. 1 *sfzp* *cresc.* *f*

2 3 *cresc.* *f*

A. Cl. *sfzp* *cresc.* *f*

B. Cl. *p* *cresc.*

A. Saxes. 1 2 *p* *cresc.* *f*

T. Sax. *p* *cresc.* *f*

Bar. Sax. *p* *cresc.*

Cors. 1 *Play* *p* *cresc.* *mf*

2 3 *Play* *p* *cresc.* *mf*

Tpts. 1 2 *(Hns.)* *p* *cresc.* *mf* *cresc.*

Hns. 1 2 *p* *cresc.*

3 4 *Play* *p* *cresc.*

Tbns. 1 2 *p* *cresc.*

3 *p* *cresc.*

Euph. *p* *cresc.*

Tuba *p* *cresc.*

Str. Bass *p* *cresc.*

Mlt. Perc. *Change: G to A♭, F to E♭*

Timp. *p* *mp* *cresc.*

Perc. 1 *p* *cresc.*

Perc. 2

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88 89 90 91 92 93 94 95 96

97

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

97

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph. (Hn. 4)

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

32546S

97 98 99 100 101 102 103 104

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. Xylo. 8va

Timp.

Perc. 1

Perc. 2

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105 106 107 108 109 110 111 112

117

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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113 114 115 116 117 118 119 120

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc. *8va*

Timp.

Perc. 1

Perc. 2

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21 22 23 24 25 26 27 28

135

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

1

Cl. 2/3

A. Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

1

Cors. 2/3

Tpts. 1/2

Hns. 1/2

3/4

Tbns. 1/2

3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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129 130 131 132 133 134 135 136

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

E♭ Cl.

Cls. 1/2/3

A. Cl.

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3

Tpts. 1/2

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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137 138 139 140 141 142 143 144

149 Poco più mosso

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 Eb Cl.
 Cls. 1 2 3
 A. Cl.
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Cors. 1 2 3
 Tpts. 1 2
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Str. Bass
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2

Musical score for measures 145 to 152. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Cor Anglais, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Mallet Percussion, Tom Tom, and Percussion 1 and 2. The tempo marking "Poco più mosso" is present at measure 149. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature is B-flat major.

145 146 147 148 149 150 151 152

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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153 154 155 156 157 158 159 160

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

161 162 163 164 165 166 167 168

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Play f

S.D. f

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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169 170 171 172 173 174 175 176

Molto allargando

183 **Tempo primo**

The image displays a page from a musical score titled "Molto allargando". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Picc., Fls. (Flutes), Obs. (Oboes), Bsns. (Bassoons), E♭ Cl. (E-flat Clarinet), Cls. (Clarinets), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), A. Saxes. (Saxophones), T. Sax. (Tenor Saxophone), and Bar. Sax. (Baritone Saxophone). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo/mood marking "Molto allargando" is prominently displayed at the top center. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte) and *sffz* (sforzando). A large red watermark reading "IN PURCHASE" is diagonally overlaid across the right side of the page.

Molto allargando

183 **Tempo primo**

325465

Picc.
 Fls. 1 2
 Obs. 1 2
 Bsns. 1 2
 E♭ Cl.
 Cls. 1 2 3
 A. Cl.
 B. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Cors. 1 2 3
 Tpts. 1 2
 Hns. 1 2 3 4
 Tbns. 1 2 3
 Euph.
 Tuba
 Str. Bass
 Mlt. Perc.
 Timp.
 Perc. 1
 Perc. 2

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 185 186 187 188 189 190 191 192

Picc. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Fls. 1/2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Obs. 1/2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Bsns. 1/2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

E♭ Cl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Cls. 1/2/3 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

A. Cl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

B. Cl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

A. Saxes. 1/2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

T. Sax. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Bar. Sax. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Cors. 1/2/3 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Tpts. 1/2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Hns. 1/2/3/4 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Tbns. 1/2/3 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Euph. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Str. Bass *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Mlt. Perc. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Timp. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 1 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 2 *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

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193 194 195 196 197 198 199 200

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Tpts. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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201 202 203 204 205 206

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